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AMERICAN ART NEWS.

Vol. III. No. 78.

NEW YORK, MAY 6th, 1905.

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EXHIBITIONS.

- Astor Library Building.**—S. Hollyer's etched views of New York City.
- Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.**—Autographs of Washington, Franklin and Lafayette.
- Brandus Galleries.**—Paintings of the Barbizon School.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
- Bullock Galleries.**—Old paintings and antiques.
- Camera Club.**—Exhibition of members' work.
- Durand-Ruel Galleries.**—Modern paintings and old masters.
- Duveen Galleries.**—Works of art.
- Ehrich Galleries.**—Early American portraits.
- Fifth Avenue Art Galleries.**—Modern paintings and a fine private library.
- E. Gimpel and Wildenstein Galleries.**—High class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Fine Paintings.
- Lanthier's Old Curiosity Shop.**—Old silver, ivories and jewels. Fine ancient and modern canvases and portraits.
- Lenox Library Building.**—Exhibition of British mezzotints.
- McClees Galleries, Philadelphia.**—Exhibition of American, Dutch and French paintings.
- National Arts Club.**—New York Society Ceramic Artists, through May 10.
- Oehme Galleries.**—Paintings and water colors.
- Powell Gallery.**—Brouwer pottery. Pastels by Carroll Beckwith, May 8.
- Rohlf's Art Galleries.**—Highest Grade American Art.
- Strauss Gallery.**—Fine paintings and prints.
- Vose Galleries, Boston.**—Exhibition of important representative canvases by the late George Inness.
- Wunderlich Galleries.**—Fine rare modern etchings.

SALES.

Fifth Avenue Art Galleries.—Private collection rare Japanese curios, bronzes, arms and armor, May 6, at 2.30 P. M., to be followed by a sale of seventy-five lots of choice furniture. Sale of modern paintings Thursday and Friday, May 11 and 12, at 8.30 P. M. Sale of a private library of rare books, Friday afternoon, May 11, at 3 o'clock.

The regular ticket of the Architectural League was elected by a majority of 108 to 27 over the insurrectionists or anti-exhibition candidates on Tuesday. The victorious slate was as follows: President, Richard Howland Hunt; 1st vice-president, Karl Bitter; 2d vice-president, Joseph Lauber.

The Salon of the Society of French Artists, which opened Saturday last in the Grand Palais, says the correspondent of the New York Tribune in a cable letter, contains five thousand numbers, of which there are two thousand oil paintings and one thousand works of sculpture. Eighty-two American painters and sixteen American sculptors exhibit in the Salon. The salient characteristic of the great art fair is that of routine. The French masters of world-wide renown, such as the Bonnats, the Bourguereaus, the Jules Lefebvres, the Jean Paul Laurens, the Flamengs, the Raphael Collins, the Harpignies, the Detaillies, con-

panel by Henri Matin, for Edmond Rostand's new country house at Cambo, in the Pyrenees; a beautiful family group of a grandmother and a half-dozen young folk taking tea in a park, by Joseph Avy; a bevy of fascinating women, with a peacock and a cupid, dancing and gossiping in a field beaming with spring flowers, by Henry Vollet; a yachting party of girls in white reclining on the deck of a small yawl, by Paoul du Gardier; a double portrait of two smartly gowned women, one in gray, the other in black, ascending the steps of a stone pier. She has just landed from a yacht. This is by Paul Dupuy. Still another is a decorative



PORTRAIT OF MRS. HENRY R. LOUNSBERRY, JR.
By J. Carroll Beckwith

tinue year after year to produce the same fruit, the same familiar apples from the same old trees. This is attributed to the influence of dealers who seek what they know is the regular, stereotyped public demand; but the grand old painters are laden with such heavy cargoes of works all moulded in the same form that their works are getting monotonous and seem to be sinking below the plimsoll water mark of artistic interest. Younger men, on the contrary, are well to the front in every department, and this year they give unusual life, vigor and originality to the show. The pictures most likely to win the medal of honor are a "Little Girl with Blond Hair" wading in a pool, a delicious bit of youthful purity and sentiment by Paul Chabas; a decorative pastoral

panel, ordered for the Chamber of Deputies, by Octave Guillonnet, representing some gymnastic societies of young Frenchmen placing wreaths on Gambetta's tomb at Nice.

The Salon also contains some excellent portraits, foremost among which are a splendid portrait of a young man standing before some book shelves and leaning upon a chair, by Ernest Laurent Strong; a portrait of the venerable painter, Ernest Hebert, with his white beard and a palette in his hand, and a monklike brown gown, by Aime Morot; portraits of Gaston Deschamps and a young girl in blue dress seated in an American rocking chair, by Marcel Basset; a portrait of Mlle. Dufau, by Ribera; a double portrait of Joseph Bail, the painter, and his wife, by Paul Chabas; a portrait of the Lord

Chief Justice of England, by Cope; a portrait of President Loubet, by Colmon, and one of Ribot, the ex-Premier, by Gabriel Ferrier. Americans make a good showing this year. Lionel Walden has a painting of two lovers on a cliff overlooking the sea, which is highly commended. Walter MacEwen exhibits some Dutch figures; William S. Horton, a picture of the cattle market near Vevey; Miss Anna Klumpke, a portrait of Fonvielle, the balloonist; Charles Sprague Pearce, a little peasant girl standing in a field; Thomas Congdon, a fiancée and also a connoisseur; Frank Bogg, views of the Seine; Richard Miller, female figures; Ridgway Knight, a scene near Rolleboise; Aston Knight, water scenes in Normandy; Abbott Graves, Cornwall fishermen drying their nets. George Aid, a young mother; Henry Tanner, beautifully colored religious subjects; Warner, evening sketches; Henry Bisbing, yoke of oxen ploughing a field in the setting sun; Lawton Parker, girl and mirror; Edward Fulde, a visit; Miss Susan Watkins, a little girl in red, and Miss Mary Shepherd Green, a woman at toilet, and, better still, a girl working at embroidery, which is a beautifully finished pastel. Frederick MacMonnies exhibits a full-length portrait in white of Mrs. Paul Conkling, which is the finest portrait MacMonnies has yet made. All these paintings are highly creditable to American art. The most impressive work of statuary is a large marble statue of George Sand, with a book in one hand, by Francois Sicard. Other works of merit are Frederick MacMonnies's marble Bacchante and his plaster Cupid, Theodore Riviere's groups of "Tragedy" and "La Raison," Herbert Ward's bronze negroes and Emile Derre's marble "Tronc des Filles Mères."

The decorative art section at the salon is very weak. Nevertheless there are certain objects worthy of mention, among them the sword hilt of a member of the Institute, offered by the Societe Nationale des Beaux Arts to its president, Carolus Duran, the artistic work of Dampit. The exhibit of porcelain vases with several transparent and very curious pieces is interesting. The delicate colors seen against the light, take on an unexpected luminosity. M. Chadel sends some jewels, among which a pendant of ivory and diamonds, surrounding a topaz, is much admired. The retrospective exhibit of the late Emile Galle, who died this year, is important. His vases, enamels and furniture are well known, he was one of the promoters of the new art, and obtained a great success in 1889. M. Delaherche has now as always one of the best exhibits of this department. His porcelains are enameled in such a way that they seem to retain the rays of the sun. Gerald Lafitte shows a series of water-colors mounted on boxes, portemonnaies and brooches of great variety, and which show real talent. This year miniature scenes of the theatre are shown, among which are those of "Scarron" by R. Emile Berton, the first and second acts of "Parsifal," by M. Petillon, the decoration of the villa and the mill of "La Pomponnette," by M. Brard, and those of Charing Cross and a street in London from "Tom Pitt" by M. Menessier.

IN THE ART SCHOOLS.

Henry L. Parkhurst, the well-known designer, whose stained glass windows number many beautiful and interesting ecclesiastical subjects, has charge of the classes in general design at the Pratt Institute. Mr. Parkhurst established the historic ornament course at the School of Applied Design for Women, conducting it successfully for nine years.

The Mystic Summer School of Art, held at Mystic, Conn., under the management of Mrs. A. M. Richardson, will begin its classes in oils, water-colors, pastels, and black and white in June and continue until September 15, under the instruction of Henry R. Poore, late director of the Chautauqua Art School. Mr. Poore will criticize work done during the afternoons of each week, and during the season will give informal talks upon composition, the work of students out-of-doors being directed with particular emphasis upon its pictorial value.

Arthur I. Keller loaned his illustrations for "The Law of the Land," a novel by Emerson Hough, for the benefit of the illustration class at the Art Students' League.

The subject of the competition for the Evans prize, a prize of fifty dollars given annually by Wm. T. Evans for the encouragement of the practical side of art, has been chosen by the board of the Art Students' League. The subject shall be a poster 18x24 inches, advertising the Art Students' League. The competition is open to all League pupils.

The spring exhibition of the work of students and members of the Art Students' League will open May 8, and will be held in one of the galleries of the Fine Arts Building.

A summer school of arts and crafts has been started in Grand Rapids, Mich., by Forrest Emerson Mann, to be conducted at Port Sherman-on-the-Lake. His brother, Burton A. Mann, the director of the Columbus, Ohio, School of Arts, will assist him, together with Judson Decker, of Brooklyn, and Elizabeth Troeg, the teacher of drawing in the public schools of Grand Rapids.

George A. Licht, a pupil of J. H. Freedlander, has been awarded the first annual "Paris Prize" scholarship by the Society of Beaux Arts Architects. This entitles him to a two-years' scholarship at the Ecole des Beaux Arts in Paris.

The Rochester Athenaeum and Mechanics Institute of Rochester, N. Y., has set apart a large room in the Eastman Building that the students may arrange a complete scheme of interior decoration. The students are enthusiastic over the idea, and are much interested in carrying it out. Everything, mural decoration, furniture, stained glass, draperies, pottery, etc., is being designed and executed by the students.

During the absence of Frank Vincent DuMond through the month of May, Louis Loeb will have charge of the morning life and portrait classes at the Art Students' League.

The "Society of American Fakirs" held an auction of the posters and pic-

tures of their this year's exhibition at the Art League rooms in West Fifty-seventh Street last week Thursday. The prices ranged from \$1 for a poster to \$50 for Will Howe Foote's caricature of the Alexander portrait of Mrs. Clarence Mackay, the caricature being purchased by the lady herself.

On Friday evening of last week the art students who form this society gave their annual masquerade ball, which was a jolly affair, the young artists devoting as much time and thought to their costumes as they had to their "fakes" of pictures. There were milkmaids and shepherdesses, ballet girls, truck-drivers and hoofed demons. In the attendance of 500 were many artists and society people. Every man who dared to enter the door in a dress-suit was assessed an additional seventy-five cents, and the "fakirs' fund" was swelled in the process.

The annual exhibition of the New York School of Art will be held May 19, 20 and 21, when scholarships and prizes for the year's work will be awarded.

Mr. Robert Henri's composition class at the New York School of Art, which closed May 1, has been continued until June 1 at the urgent request of the members.

Mr. Chase is soon to have a woman's life and portrait class in addition to his general weekly criticism, and Mr. Edward Penfield is to have charge of the department of illustration at the New York School of Art. There will be some announcements regarding the department of design later.

The art department of the Drexel Institute is to be abolished at the close of the present season; lack of money to conduct properly all the departments and need of more room for the industrial classes are given as the reasons for doing away with the art department. Many of the instructors have received notification that their services will not be required after this year; Clifford P. Grayson, who was in charge of the portrait and life classes; B. West Clinedinst, of the class in illustration; James L. Wood, instructor in antique drawing; Alice J. Morse, in charge of the classes in design and decoration, and Howard Pyle the illustrator did much to raise the high standard of the institute and many artists are numbered among his pupils. Violet Oakley, Jessie Wilcox Smith and Sarah S. Stillwell are all well known.

The ball team of the New York School of Art played the Academy of Design team at South Field, Columbia College, last Saturday, the score being 13 to 5 in favor of the School of Art. The School of Art also played the League on Thursday last, it being the first of three games.

The Hilprecht controversy in Philadelphia still continues its slow course. Professor Myhrman, of Sweden, a noted European Orientalist, has arrived and espoused the Hilprecht cause. On the other hand, Mrs. John H. Haines, wife of the superintendent of the Nippur exhibition, is to testify against Dr. Hilprecht, although it is understood that the diary kept by her husband isn't in her possession. There is now a story in circulation to the effect that Dr. Hilprecht has visions, during which he deciphers clay tablet inscriptions impossible in his waking hours. The controversy begins to take an amusing turn.

BALTIMORE ART NOTES.

An interesting portrait group is planned for the Johns Hopkins University. It will be of Dr. William H. Welch, Dr. William S. Halstead, Dr. William Osler, and Dr. Howard A. Kelly, who will meet in London some time during the second week in June to sit for their portraits. This group will be painted by John S. Sargent. The idea is that of Miss Elizabeth Garretts, the benefactress of the Johns Hopkins Medical School, and she will pay for the picture and present it to the Hopkins. These well known doctors are the original faculty of the Hopkins and each physician is at the top of his particular line of work and celebrated all over the country.

Clinton Peters, the well-known portrait painter who has made Baltimore his home for the last ten years, has now gone to New York, though his friends here hope that he will return next autumn. Mr. Peters is a Marylander by birth, but has lived much in Paris and Rome, where he studied and worked in the great studios. He is gifted in getting marvelous likenesses. Mr. Peters is quite interested in the new gallery planned for the Maryland Institute. He trusts that no Chinese wall of prejudice, ignorance, or illiberality will be attached to it, as is too often the case. He hopes that it will be loaned freely and often to strangers, as well as our own artists.

The faculty of the Maryland Institute Schools of Art and Design are Professor Otto Fuchs and Ralph R. Latimer, Ephraim Keyser, teacher of modeling, Charles H. Webb, head and figure drawing, Louisa Steuart, oil painting, and Edith Hoyt Stewart, water coloring, Ruth Johnson and others teach drawing in charcoal and outline, Ephraim Keyser is also instructor in the Rinehart School of Sculpture.

Louisa M. Steuart is prominent in Baltimore socially as well as in the artist's world. She has made many good portraits of people here, and her landscapes and flower pictures are also much liked. She has studied abroad as well as in this country, and spent a year lately in Dresden. She will go abroad this summer and visit the studios of Holland and other places.

Two Baltimore artists have studios in the Wilson Building. One is Carroll Lucas, who is particularly clever in illustrations as well as in oil and water colors. He is doing now a charming small sized portrait in water colors. The other, Irving Ward, also of Baltimore, devotes much time to portrait painting. He is particularly fond of painting children and is happy in his poses and color schemes. He studied at the Maryland Institute, also at the Charcoal Club here.

A plaster representation of the president of the Maryland Institute will be presented to the board of managers next week by Mr. J. Maxwell Miller, a graduate of the Rinehart class of sculpture of the Institute. The bust is deemed an excellent likeness of Mr. John M. Carter, the president, and it will be placed in a prominent position in the new building. Mr. Miller won the scholarship entitling him to study abroad.

The design of the Maryland Institute's night school has been approved and it will be erected, not on the foundation of the old structure, but near by, with one hundred and twenty-

five feet on Baltimore Street. The design is purely classical. The first story is of monumental height and is a series of arches, giving on all sides ample light. Messrs. Simonson & Pietch are the architects of the building.

Mr. Carroll Lucas is a well-known artist here, who has done much good work for magazines in New York and elsewhere. Among his late pictures are Pierott (Chinese Peonies), Perott (Violets), "My Lady's Fan," "Girl and the Rose," "Beauty and the Beast."

Miss Alice W. Ball, formerly of Boston, but who for two years has made Baltimore her home, recently purchased a house here. For three summers she has had a studio in Holland. One of her paintings has been accepted in the Paris salon this spring. It is called "Le Moulin aux Capucines," and is a large canvas painted with great breadth of feeling. It shows a grasp of technic which few women have. The foreground, the nasturtium field, is rich in color, and the sky is a typical north Holland one, with windy clouds.

Among those who purchased pictures from the Newspaper Artists' Association and Book and Magazine Illustrators' Society lately exhibited in Baltimore were Mrs. Carroll Brown, Mr. Francis T. Redwood, Mr. Bernard Baker, Mr. Walter de C. Poultney, Mrs. John Gill, Jr., Miss Boone, Mrs. A. L. Gorter and Mr. E. A. Jackson.

Emilie Hergenroeder, the artist, had an exhibition of her portraits painted recently in Baltimore and elsewhere at the Belvidere Hotel last week. Among the portraits of interest were those of Mrs. John Pleasants and Miss Anne Jackson. Miss Jackson is a study of serene meditation before the fire. The figure is reclining in a large arm-chair, while the face and hair glow with the soft reflection of the firelight. Mrs. Pleasants is arrayed in ivory satin and furs in good contrast with her dark eyes and hair. There are also landscapes among the pictures, as well as flower pieces. The portrait of little Frederick Baldwin is very cleverly done.

Mr. Walters is one of the trustees of the Rinehart School of Sculpture founded by the celebrated Maryland artist of that name. Mr. Walters' father and the late Mr. B. F. Newcomer were the trustees of the original bequest. By their management the sum of \$45,000 has increased to \$100,000, and when it reached that amount it was turned over to the trustees of the Peabody Institute. They in turn appointed a committee consisting of the late Major Thomas Hall, Mr. Henry Walters, and the former president of the Johns Hopkins University, D. C. Gilman. Mr. Faris Pitt has been asked to serve in Major Hall's place.

The collection of paintings of the late John H. B. Latrobe will be disposed of at private sale instead of publicly and in New York, as previously announced.

Harper Pennington, of Baltimore, who for some years had his studio in New York, has recently painted the portrait of Mr. George Gould's son at Lakewood, N. J.

Florence Mackubin is again working at her studio in the Colonial Dames' home. Miss Mackubin will go to England this summer to paint miniatures for which she has orders.

AROUND THE STUDIOS.

J. Campbell Phillips is so busy with portrait work that he is obliged to forego a trip to Europe this spring in order to complete the commissions he has on hand. Among his more recent portraits are one of Miss Annie Irish, now being exhibited in Pittsburg, one of Dr. Simon Baruch for a Chicago public building, also of Dr. A. Ayers, Victor S. Flechter and Miss Mary Ashton. He is busy at present painting Ludwig Englander, the musical composer.

One of the most interesting studios in New York is that of August-Franzen, not only for its beautiful and artistic furnishings but also for the charming portraits on exhibition there. One of Mrs. Robert Downing of Philadelphia, with her two children is painted in subdued shades with soft blue for the keynote. The background is an out-of-door scene, with foliage and water in the distance. In many respects it resembles the paintings of the old masters, a characteristic of all of Mr. Franzen's work. A most interesting portrait of Master MacKaye, son of Percy MacKaye the poet, is to be seen at this studio. This artist has just commenced a portrait of Mr. Hamden Chubb. He expects shortly to begin one of Mrs. Adolph Low. These, with some work he is finishing, will keep him busy until he leaves for his country studio at Bar Harbor in June.

When Mr. Franzen returned from Spain in January, he brought with him a wonderfully carved antique Spanish chest which is a charming addition to his interesting collection of studio property.

One of the most successful among the younger portrait painters is Richard L. Maynard, who was chairman of the exhibition committee of the "Younger American Painters" exhibition last season. Mr. Maynard's greatest success has been in painting children's portraits. His portrait of little Nena Storges which he finished recently was thoroughly liked. A few weeks ago he modeled a bust of a little girl, and though modeling is out of his line of work, he made such a success of the portrait that eight plaster casts and one marble bust have been ordered.

In this artist's studio may be seen a charming portrait of Miss Majorie Leaycraft, a New York society girl. There is a freshness and life about it which make it very attractive.

Mr. Maynard is at present working on an exhibition picture, which he calls "The Lute." It is a full-length figure of a girl in flowing draperies, which were chosen to harmonize in color with beautiful auburn hair. Mr. Maynard's studio is in Carnegie Hall.

At an afternoon tea given recently at their studio, 127 Fifth avenue, E. Jane Pillsbury, of Boston, and Jean Robinson, of Charleston, S. C., entertained a large number of friends. Miss Pillsbury showed several charming miniatures and also creditable examples of her work in water-color and oil. The water-colors were especially attractive. Many of those shown were painted in England last year and are done in the scrub method.

Miss Robinson's success has been in portraits, a number of which were exhibited and greatly admired. She won the scholarship at the Philadelphia School of Design for Women, and also a European scholarship last year. She is rapidly gaining recogni-

tion in the art world, and her success as a portrait painter seems assured.

An interesting and important addition to the literature of art is the Greek Painters' Art, by Irene Weir, published by Ginn & Co. It contains impressions of the present examples of Greek art, the result of personal visits, as well as a compilation of opinions of the best authorities. Interesting is the proof that the ancient Greeks applied color to their statues.

A gifted Norwegian, Madame Oskar von Irgens Bergh, has recently taken up her residence in New York, determined to show the people of America "who have looked upon Norwegians as semi-barbaric, a people of mechanical powers and physical strength only," that Norway is also a country of art. Mme. von Irgens Bergh's own home



AT THE PIANO
By Charles C. Curran

in Norway is a stately mansion close by the Castle Royal in Christiania. Among the beautiful things she is showing are some finely molded Norwegian pottery suggestive of the Egyptian in form, in tones of mellow brown splashed with deep crimson and orange. She also displays beautiful old Norwegian jewels in scarab and lotus designs, with touches of the exquisite transparent enamel that characterizes the School of René Lalique.

W. Granville Smith, whose studio is at 96 Fifth Ave., is devoting the greater part of his time to painting "shore pictures," and in this line of work he excels. His compositions are decidedly original, and though many of them were made on Long Island they resemble the style of foreign paintings. These pictures show great care in selection of quaint and out-of-the-ordinary subjects and the result is very gratifying in artistic finish, while his coloring is delicate and pleasing. His picture "The Bay" took the prize at the Water-Color Exhibition this spring. An oil called "The Dock," which has recently been exhibited at the Philadelphia Exhibition, is quiet and restful in color, and the water is marvelously well handled.

A unique and interesting exhibition was held at the studio of Katherine Church and Lydia Smith at 127 Fifth avenue, last week. Mrs. Church had a most attractive display of steins in unusual designs and color combinations. These steins have attracted wide attention for some time. So popular are they that Mrs. Church finds difficulty in filling orders for them. Several of those exhibited were portrait heads on backgrounds of soft yellows. One of the late Joseph Jefferson was especially attractive as it was an excellent likeness and exquisite in color. Mrs. Church has also been successful with water-colors. Miss Smith exhibited designs for wall paper, cotton materials and silk. Those for the latter were especially beautiful in many attractive colors. She also exhibited a number of porcelain decorated pieces which were much admired. They con-

CHICAGO ART ECHOES.

Etchings by masters of the Barbizon School are now on exhibition in a gallery in the Fine Arts Building. Among them are prints of plates by Corot, Millet, Rousseau, and Daubigny. The Corot selection contains the finest and most delicate drawings, breathing the spirit of the original paintings.

Netta Nixon Crawford, a promising miniature painter, has just sailed for Paris to study French methods of technique in her chosen field.

Thirty paintings are catalogued for the Charles H. Hallberg exhibition to take place in Austin for three days beginning May 4. All of the Hallberg canvases which were hung in the St. Louis exposition will be on view. A unique feature of the exhibit will be a reception the first afternoon to the school children of Austin, during which Mr. Hallberg will paint a picture to illustrate to them the methods of an artist at work.

William Wendt has gone to Saugatuck, Mich., to join the artists' colony there. He will remain a couple of weeks to sketch.

Alice Cooper, the sculptor, has gone to Denver to execute a commission.

The international exhibition which opened in Venice, April 22, shows a painting by Colin Campbell Cooper, called "Randolph Street, Chicago." It was sent in response to an invitation to exhibit. Cooper has found in the cliff-like sky-scrapers and the endless stream of human activity in our much maligned city a fascinating beauty which the cliff dweller alone knows. He has looked with the eyes of an idealist, and has beheld a triumph in city streets.

William P. Henderson has a collection of his paintings on view in a large local gallery. He shows some interesting work, executed in his characteristic broad manner. Henderson has exhibited both at the Chicago Artists and the American Artists salons this season.

The annual exhibition of American water-colors, pastels and miniatures will open in the Art Institute on May 9, and promises to be the most brilliant display of the waning season among artists. Dozens of names and hundreds of pictures have already been catalogued, and a number of artists are remaining in town especially for this exhibit which is in some respects one of the most attractive of the whole season.

The Bandle Place at Saugatuck, Mich., promises to be a summer colony of unexpected proportions. A number of students are joining Johansen there, and he will probably conduct classes as he did last Summer. Other artists are pitching their tents on the Bandle grounds and in the vicinity, and it is hoped in time to establish a permanent colony in this most beautiful and inspiring spot in southern Michigan.

A charming little exhibit is attracting many visitors to the Kalo shop of arts crafts this week. An interesting collection of Arcadian homespun and Evangeline cloth is to be seen. This includes shawls, rugs and bed covers made from cotton raised and spun by the Arcadians in the swamps of Louisiana.

sisted of odd and artistic ornaments and tea table furnishings.

Virginia Hargraves Wood, who is to manage Charles Hawthorne's summer school at Cape Cod, gave a tea at her studio, 228 West 58th street, last week. A large number of friends attended. Music and readings were given. A miniature of Egbert Leigh, of Richmond, Va., and an oil portrait of Miss Geiger were shown, also several interesting pastels. Miss Wood is a Virginia girl. She came to New York about four years ago and was a pupil of Wm. Chase. She is remarkably clever in making silhouettes, and during the afternoon and evening of her reception made several silhouette portraits of friends to their great amusement and satisfaction.

The bronze portrait of Theodore Thomas by Erwald Stuart Hinton has been completed and accepted by Mrs. Thomas. It is life-size, modeled in low-relief and is a remarkable portrait in many respects, having been made from a death mask and a few inadequate sketches. Hinton has delineated the face with remarkable skill, preserving with indefinable art the strength and masterful dignity of a great personality.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The American Art News will be published, beginning with its next issue, that of May 13, monthly until October 14, or on June 15, July 15, August 15, and September 15. These summer numbers, in addition to containing a record of whatever art happenings of public interest there may be in the United States, will give the stories of the closing exercises of the art schools, students' exhibitions, prizes, etc., and special letters from staff correspondents in Europe on the exhibitions at Venice, Munich, Brussels and Liege, together with such other art news of interest to American readers as may originate in Europe.

With this issue the American Art News completes its first season. Beginning with next Saturday, May 13, it will appear in a four-page form and will be published monthly through the summer. On Saturday, October 14 next, it will again be published weekly through the art season of 1905-1906.

It is only just that at the conclusion of this, its first season, the company which publishes this journal should extend its thanks for the generous and cordial support which it has received from its readers and advertisers, and which has enabled it to make of the journal a most successful publication. So generous and cordial has been this support, and so unexpectedly has the business and influence of the journal grown, that its projectors and managers look forward confidently to the next art season. They are more than ever hopeful of making the journal not only a complete and accurate record of all art happenings—in other words a real art newspaper—but one that shall have an influence and weight in furthering the progress of art in America, and of keeping before the public mind the abuses and adverse conditions that retard this progress.

Carroll Beckwith, in an interview, says,—"Regarding the transfer of the Art Schools to Columbia College I feel

the greatest anxiety. I am not as yet acquainted with the exact form of agreement which Presidents Butler and Dielman have been considering, but it is vitally important that the absolute and entire control of the courses of study be under the direction of the professional artist.

The educational wing of our Academy has always done it great honor. In spite of the smallness and poor equipment of its schools it has nevertheless turned out many very brilliant men, as, for example, during the winter of '71 and '72, when I was a student in the old 23d Street building, my associates were Church, Brush, Weir, Thayer and Ryder in the Academy schools.

A university generally deals with the dry bones of antiquity, whereas there is nothing much more alive than a modern art school. The University at New Haven is no doubt benefitted by its School of Art, but I think the School of Art is handicapped by its connection with the University. We would not like to see the Munich Art School under the wing of Heidelberg, nor the Beaux Arts continued with the Sorbonne. Therefore, I feel as I said, very anxious about this association. I can see readily why Columbia will benefit, but I am somewhat skeptical of the benefits to my Alma Mater.

An interesting exhibition of paintings by American artists is now being held at Titusville, Pa. It is the first of its kind ever held in Western Pennsylvania outside of Pittsburgh and Erie and is due to the efforts of the Titusville Woman's Club. The response to the proposition to hold such an exhibition was very generous on the part of the artists of New York City and Philadelphia. Ben Foster, Colin Campbell Cooper, Mrs. C. B. Coman, Althea H. Platt, Elliott Daingerfield, Paul Cornoyer, Carlton Chapman, Mrs. A. H. Wyant, F. W. Stokes, Charles Warren Eaton, Cullen Yates, E. Irving Couse, Frederick Ballard Williams, Marie Constantin, John H. Fry, Georgia T. Fry, Mrs. E. M. Scott, Henry B. Snell and W. L. Lathrop are among the New York artists who have contributed. Robert C. Ogden, of New York, sent as loans two canvases from his private collection, both by Henry O. Tanner, the American negro artist. Many well-known Philadelphia artists, among them Thomas P. Anshutz, William T. Trego, Hugh H. Breckenridge, Janet Wheeler, William Redfield, Elizabeth Shippen Green and Caroline Peart, are exhibitors. The canvas by William T. Richards, "The Shores of Bude," painted for the centennial of the Pennsylvania Academy of Fine Arts, was sent directly from Philadelphia to the Titusville exhibition as a loan, from its recent purchaser, Robert C. Hall, of Pittsburgh. The exhibition closes to-day.

H. J. Thaddeus, the portrait painter, closed his studio at No. 10 West 30th Street on Tuesday, and sailed on Wednesday on the Teutonic. He will return in October to re-open his studio at the same address, and execute several important commissions. Mr. Thaddeus has had a successful season, and just before sailing completed two large three-quarter length portraits of Mrs. Chauncey M. Depew and Mr. Leslie M. Ward, of Newark, N. J. Both portraits were characterized by good color, faithful expression, and a certain dash, which is found in all this artist's work.

PHILADELPHIA ART NEWS.

The annual meeting of the T Square Club of Philadelphia, was held on Wednesday evening, when the annual reports were presented, the officers and committees for the ensuing year elected, and the formal report of the delegates to the annual convention of the Architectural League of America, held in Pittsburgh, made. The question of the purchase of a permanent clubhouse was also discussed.

An interesting exhibit to the layman as well as the artist will be that of the Newspaper Artists' Association and Book and Magazine Illustrators' Society, to be held in the ball room of the Bellevue-Stratford, opening next week; all the famous illustrators and cartoonists will be represented and it should be a financial as well as an artistic success.

The Philadelphia School of Design for Women has sent out 614 cards for a reception and private view of the mural decorations to be presented to the John Sartain public school on May 13 at 8 o'clock.

The Department of Archaeology of the University of Pennsylvania has issued invitations for a lecture to be delivered by Professor William Bates, Ph. D., at the Wiener Hall of the Free Museum of Art for to-day, Saturday, 6th, on the bronzes of the Naples Museum. Casts of the most important of the bronzes found at Pompeii and Herculaneum, now reserved in the museum at Naples, have recently been presented to the university by John Wanamaker.

Florence Esté, who for many years has resided in Paris, expected to have a "one man" exhibition at the Academy of Fine Arts, but her exhibition in London has been so exceedingly successful, she having sold all her pictures there, that she has nothing left to show in this country.

Among the Philadelphia artists exhibiting at the water-color show at the Boston Art Club are Louise Wood, who has three most interesting "interiors," very charming in color; Frank H. Taylor a picture called "The Fly-Caster's Dream," Blanche Dillage, a charming view of the Luxembourg Gardens, and Elenore Plaisted Abbott, who shows a landscape and two chic little figure drawings.

The statue of the late Abram S. Hewitt, executed in Florence for the New York Chamber of Commerce by the American sculptor, William Couper, arrived here last week, and will be unveiled at a special meeting of the Chamber of Commerce on Thursday next. The statue is life size, and depicts Mr. Hewitt standing erect on a platform, delivering an address.

The new custom house statues and groups, which have been executed under the direction of Daniel Chester French, have been completed in the clay, and were shown by the sculptor at his studio, No. 125 West Eleventh Street, last week. The groups, which are to represent the four continents, America, Europe, Asia and Africa, and which each consists of a symbolical seated woman's figure, with other subordinate figures, will look north over Bowling Green, and will be carved in a pinkish gray Tennessee marble.

EXHIBITIONS NOW ON.

The Woman's Art Club will hold its annual exhibition at the National Arts Club beginning May 16 and continuing through the month.

The monthly exhibition of the Century Association opens to-day, continuing through May 10. A collection of paintings by members will be hung in the gallery from June 3 to October 11.

The spring exhibition of the Cincinnati Art Club opened at the Business Men's Club yesterday.

A collection of drawings in red chalk of portraits of American Indians, by Francis West, who for years has made the study of the aborigines his specialty, is now on exhibition in Boston. Many famous Indian characters are included among the subjects.

An exhibition of paintings by Jamie Carret, which has been in progress at the New Gallery, closes there today. It will be succeeded by an exhibition of pictures by Clarence Blodgett, to open Monday and continue through the week.

The opening reception of the Newspaper Cartoonists and Artists' Association was held on Wednesday, May 3, in the exhibition galleries of the Art Institute, Chicago. Nearly twenty-five hundred frames are being displayed by these representative and clever draftsmen with pencil and brush. A much higher standard of merit has been adhered to this season than formerly, and in consequence the exhibit will be more carefully judged than has been the rule in the past. It promises to be one of the most popular showings of the year, and is especially attractive to the layman. The free days of the Institute on which the public is admitted without charge should be occasions of especial interest to those watchful of the progress of art in the West. All public school children have been requested to attend.

Continuous in this exhibit is the capital work of William Schmedtgen. A number of his sketches both in oils and water colors are shown, possibly one hundred in all. A group devoted to native life in Morocco is unique, portraying the picturesque customs in villages of northern Africa. There are also color studies of Venice and different corners in Spain, and a number of drawings of Cuban experiences made during and after the Spanish war.

The Knoedler Galleries, No. 355 Fifth Avenue, will remain open through the summer.

Belle Silveira, a promising young artist in black and white, is holding a special exhibition of her pencil drawings in a Chicago gallery. Her work is clever, original and well-defined, showing much individuality. Among the sketches many faces of prominent people may be found. Besides these portraits studies, there are character studies showing popular qualities. Miss Silveira received her training in pencil work from J. H. Vanderpoel, Frederick Richardson and William M. Chase.

An exhibition of twelve pictures contributed by the best known Indiana artists, is shortly to be held, the pictures to be sold for the benefit of the family of Charles Connor, the Indiana artist whose death was recently noticed here. It is in the hands of Mr. R. B. Gruelle, of Indianapolis, and Mr. Ellwood Morris of Richmond.

LONDON NOTES.

The Royal Academy dinner was held at Burlington House April 29, 250 persons being present. The Prince of Wales and the Duke of Connaught were the chief guests. The president announced that the academy had decided hereafter to admit colonial students with certificates to Academy schools without preliminary examination.

The Prince of Wales, referring to the St. Louis Exposition, said he was gratified that British art was considered there as good as any other from abroad.

The Royal Academy, which opened in London Saturday last, has a remarkably good display of sculpture, with Thornycroft's Gladstone, Pomeroy's Lord Dufferin and George Frampton's Sir Antony Macdonnell as the most impressive works. Fildes's state portrait of Queen Alexandra holds the place of honor. Harold Speed's big picture of the king, designed for Belfast, is less satisfactory than Oules's small portrait of the Prince of Wales for the benchers of Lincoln's Inn, and it does not equal Arthur Cope's portrait of the German emperor. Cope's portrait of Sir William Harcourt is also a work of great dignity. Sargent's largest canvases of the Marlborough family and the Countess of Warwick show brilliant clearness, but are essentially theatrical. His portrait of Lady Helen Vincent has amazing brushwork; but his method is sounder in the portraits of the centenarian Garcia and the French pianist, Leon Delafosse. The most artistic work of Sargent is a portrait of a lady wearing white feathers, black cloak and a fancy dress against a black background. His subject has a saucy smile and defiant face. Shannon has four fine portraits with landscape settings. Alma Tadema's "Finding of Moses" is his chief work, apart from some portraits. W. L. Wyllie's big canvas, "Trafalgar," offers a marked contrast to Napier Henry's two imaginary conflicts between battle-ships and torpedo destroyers.—New York Tribune.

The New Gallery in London has been well advertised, says the New York Tribune, by the discussion of Havart Thomas's statue, "Lycidas," which was accepted there after being rejected at the Academy. It is a wax model, not unlike the bronze at the Museum at Naples, and while it lacks either beauty or grace it is a naturalistic study of physical man. Critics charge the Academy with rejecting a masterpiece vitalized with the spirit of Greek art. This might be dismissed as a vagary if academicians were not reported to be at variance over the rejection of "Lycidas." Otherwise the New Gallery is a dull show. Sargent's three portraits are below his own level, while J. J. Shannon's are above his own average, especially in his portrait of his daughter, Kitty Shannon. Bianchi's portrait of Madame Collette Willy is a brilliant work, and John Lavery and Sir George Reed have strong portraits. The main surprises are George Henry's fine portrait model in a white satin dress, Austen Brown's pasture landscapes and a bit of sculpture by Lord Wemyss, entitled "Bath of Venus."

A collection of etchings now on view at the Paterson Gallery contains some fine though not unusual Rembrandts, some curious examples of his 18th century French imitator, Jean Pierre Norblin de la Gourdain, a remarkable

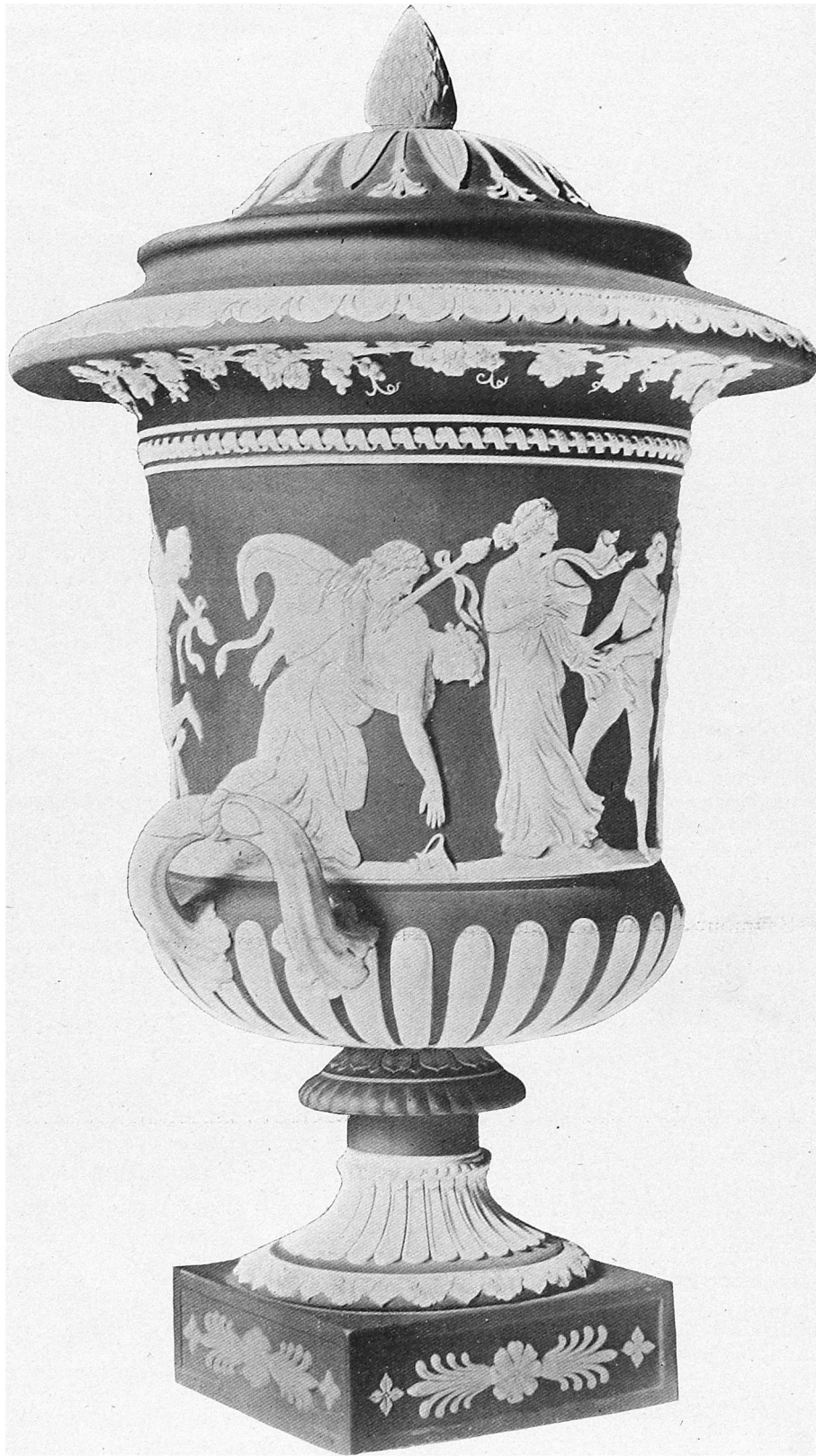
group of Meryons, selections from a series of thirty etchings by Manet, which Mr. Paterson is bringing out in London, some of them from plates never published in the artist's lifetime, a group of Whistlers, other works by Charles Keenes, Sir J. C. Robinson, D. Y. Cameron, Roussel, and a few by a promising Canadian etcher, D. S. MacLaughlan.

The exhibition of the Royal Society of Painters in Water-Color, London, is pronounced by one critic as of "a refined, sugary prettiness." The same critic continues: "One's eye is

praiseworthy effort, spoilt by over-elaborate realization," and Albert Goodwin's "Bosham" "might have real charm in more appropriate surroundings."

Dante Gabriel Rossetti's "Hesterna Rosa" sold in London recently for \$1,575, an advance of \$500 over the price at which it sold ten years ago.

Coppini's portrait bust of Dr. Ferdinand Herff, owned by the city of San Antonio, Tex., is now installed in the Carnegie Library at San Antonio,



FAMOUS WEDGEWOOD VASE
Now in New York

satiated everywhere with the cloying sweetness of cheap and obvious harmonies. A certain washed-out, yellowish green is everywhere opposed to a pale greenish blue, with notes of rose to complete the scheme. Sargent's "Palazzo Grimani," however, is said to have "cruder notes," and "his amazing power of construction." J. M. Swan's "Tigress and Cubs" has "undeniable force, though the color is perfunctory and unconsidered." Mr. Paterson's "large vague cloudscapes, and Mr. Cameron's river are seen in a broad manner, which would be impressive if it were not so excessively facile and summary." Edwin Alexander's "Peacock and Python" is a "serious and

after having been exhibited at the St. Louis Exposition and the Pennsylvania Academy of the Fine Arts.

The large and beautiful Wedgwood vase, an illustration of which is given in this issue, and which is now in this city, is one of two made at the famous English factory in the early 19th century. It is remarkably well preserved and represents the highest work of the period of the factory. Its companion piece is owned by one of the royal families of Europe. It is understood that this vase, which is for sale, may find its way to the Metropolitan Museum.

FOR SUMMER OUTINGS.

Now that the art season is virtually at an end, and warm weather is soon to be expected, if not already due, there is the annual atmosphere of change and restlessness in artists' studios and students' classrooms everywhere. Summer plans are an absorbing and universal topic of conversation in art circles everywhere, and the members of the various artist colonies are beginning to leave town for the long months of outdoor work which now stretch before them.

The mountains with their concomitants of peaceful valleys and beautiful clear lakes, spring greenery of woods and forests, deep rich foliage of summer, and the gorgeous livery of autumn, appeal most strongly, not only to the older painter, but to the young and to the thousands upon thousands of students who are beginning to transcribe upon canvas the lessons of Mother Nature. New York and other large eastern cities, such as Boston, Philadelphia, Baltimore, Washington, and Pittsburg, with the cities and towns of New England and the middle states, are exceptionally fortunate in having almost at their doors, a mountain region of unusual beauty and wildness. Time was when the now older Academicians and their fellow landscapists of the middle years of the 19th century, were wont to resort to the upper regions of the Hudson or the Catskill Mountains for their subjects. From the many paintings of this region that they produced they became known as members of the "Hudson River school," a term which has remained. During the last score of years the Catskills, which still hold their attractions for lovers of the country, have been superseded as a resort for artists of the eastern states, by the Adirondacks, still known to many Americans as the North Woods. The health and pleasure resorts of the forests of the Adirondacks, are now at the very door of the great busy world, as they are reached by the through trains of the New York Central, the direct road to that delightful region. The vast and beautiful lake and mountain region of the central and western Adirondacks, and which comprise Herkimer, Lewis, Hamilton, St. Lawrence and Franklin counties, is penetrated and almost bi-sected by the Adirondack division of the New York Central Railroad, which, starting from Utica, touches Tranton Falls and Remsen, then entering the wilderness passes Honanadack, Woodhull, Bisby, Otter and the Fulton chain of lakes, connects with Blue Mountain and the Racquet lakes, from Clearwater station, and then runs along past a series of lakes and Childwold and Tupper lakes, to the Saranac Lake junction, Paul Smith's and Loon lake, and thence to Malone, where it leaves the wilderness and goes on to Montreal.

Swift trains from New York connecting at Albany and Utica, with others from the New England States and the west, reach all these points twice a day. The unequalled service of the New York Central Railroad is to be found on all these trains, and for a comparatively small sum the artist or student can be transported in luxury from studio and classroom to mountain, lake and forest. Good living at the minimum of cost can be obtained at countless camps and farm houses throughout the Adirondacks, and a list of these will be furnished on application to this office.

WITH THE DEALERS.

The Strauss Gallery was recently removed from No. 398 Fifth Avenue to No. 285 of the same avenue, on the corner of Thirtieth Street. The new quarters afford ample hanging space for a number of pictures, and are really charming, attractive rooms of harmonious coloring. Comfortable divans in the center of each room give opportunity for leisurely survey of the beautiful pictures now shown. Among these are a number of canvases by Adolf Kaufman, a young artist in whose work Mr. Strauss has great faith. A delicate little landscape with birches of tender coloring and a stream, a larger study of a birch forest, with a quiet pool, a landscape with sheep, and a fine study of a Dutch harbor, with the various sea craft forming a veritable forest of masts, are among these. Kaufman received four medals for his works in 1903, the large gold medal at the Vienna exhibition in 1904, and the gold medal at the St. Louis fair last year.

Among interesting objects at the Bullock Antiquity Shop, No. 358 Fourth Avenue, are an old Japanese bronze and cloisonné incense burner, in the form of a curious bird, an elephant in serpentine marble, after one in a famous London collection, and a number of bronze statues. A Persian jar, covered with inscriptions, is a fine specimen worthy of a place in a museum. A tea set of Wedgwood is also noticeable. As announced last week, this is a fine opportunity to secure bargains, as all these goods have been reduced in price, previous to Mr. Bullock's departure for Europe.

Mr. Wildenstein, of the firm of Gimpel & Wildenstein, No. 250 Fifth Avenue, will sail for Europe early in June, and the galleries will be closed until the middle of September.

This afternoon, at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, Mr. James P. Silo will conclude the sale of Japanese curios, beginning at 2.30. Immediately after this he will sell seventy-five lots of choice pieces of furniture. On Thursday and Friday evenings, May 11 and 12, there will be a forced sale of modern paintings, and on Friday afternoon, May 12, at 3 P. M., will be sold a private library of fine books, a great opportunity for buyers. The concluding sale of the season at these galleries will take place the following week, when some 400 oils and water-colors, whose consignees refused to receive them, will be sold by order of the Adams Express Company, to reimburse them for the express charges. This will also doubtless prove an exceptional chance for those anxious to secure bargains in pictures.

A fine old portrait of a Doge by Tintoretto, a head by Ledoux, a portrait of Sir Joshua Reynolds, by his secretary, Northcote, and "The Reading Magdalen," by Battoni, have recently been hung in the Blakeslee Galleries, No. 358 Fifth Avenue. Mr. Blakeslee will sail for Europe on the Kaiser Wilhelm June 9, when the galleries will be closed until September 15.

At the Brandus Galleries, No. 391 Fifth Avenue, have recently been hung a charming Nattier, the portrait of Princess Victoire, of France, the daughter of Louis XV., represented as the goddess Pomona, which comes from M. Montauzon's collection; a fine Jacques, "Sheep in a Storm," and a small Schreyer, Arabs on the march

in the desert, exquisite in quality, full of motion, somewhat dark in color, and a fine example of this artist.

Recently received at the Kelekian Gallery, No. 252 Fifth Avenue, are an old Italian Renaissance chest of the 15th century, the marble statue of a child, sent from Rome, and a fine old carved and gilded Italian armchair of the 16th century. In addition to the usual assortment of Italian velvets, embroideries, and jewelry of all kinds, there is a fine collection of Persian potteries of beautiful turquoise coloring, a quaint old Italian embroidered altar cloth, and an odd headrest used by dervishes at prayer, made of ivory, with Arabic inscriptions carved upon it.

The Proctor House, No. 144 Fifth Avenue, is now showing a new line of furniture which they hope will supersede the somewhat too popular Mission furniture in general esteem. It is Normandy furniture, with rush seats and painted woodwork, very attractive. They have also a large assortment of jardinières for out-of-door use, chiefly in native American potteries. Crown flower holders, designed by an American woman artist, by means of which a few flowers may be gracefully and effectively disposed, in the Japanese manner, are made in both lead and bronze. Japanese leather-paper screens, very durable and quite as effective as the expensive leather ones, come in prices ranging from \$24 to \$27. They are shown in many designs, with green, brown, gold, or red and gold color schemes, as well as a metallic effect.

A collection of fine and rare modern etchings were placed on view at the Wunderlich Gallery, No. 220 Fifth Avenue, on Monday, where they will remain for some three weeks. There are twenty-three of these etchings, and they are by Felix Bracquemond, D. Y. Cameron, Storm Van's Gravesande, Sir Seymour Haden, Axel Herman Haig, Charles Jacque, Alphonse Legros, Charles Meryon and no less than sixty by the late James McNeill Whistler.

The collection of early American portraits continues to attract visitors to the Ehrich Galleries, No. 8 West Thirty-third Street.

Pictures by George Barse, Sr., which have been on view at the Powell Gallery, No. 983 Sixth Avenue, will be removed after to-day to make room for a group of pastels by Carroll Beckwith, which will be shown at this gallery on Monday.

During the past week, L. A. Lanthier has added three important examples of American art to his new upper gallery in the Old Curiosity Shop, 354 Fourth Avenue; Jasper F. Cropsey's "View on the Hudson," the "Portrait of a Gentleman," by Thomas Sully in his best period, and George H. McCord's charming "View on the Housatonic."

Other additions to Mr. Lanthier's carefully selected collection are a fine de Haas, "Belgian Pasture Land;" "A Neapolitan Child and Kittens," by Perault; another of Van Schendel's Antwerp evening market scenes, with characteristic contrast of moon and candle-light, "The Egg and Poultry Seller;" a group of portraits, "The Daughter of Philip the Second," by Gonzalez; Coello's "Margaret of Parma;" "The Children of George the Third," by Sir Nathaniel Dance; the

"Portrait of a Young Girl," by Sir Thomas Raeburn, and the beautiful "Marquise de Verneuil," by Pourbus le Jeune.

An autograph document drawn up by George Washington, and signed by him twenty times, the fine portrait of Washington by Le Mire after Le P'aon, and the engraving of the conclusion of the campaign in Virginia; an autograph document by Benjamin Franklin, signed, with two fine portraits, and the rare terra cotta medallion of Franklin, by Nini; an engraved proclamation, with two contemporary portraits of Lafayette; a fine autograph and a gilt medallion, are now on view at the Bonaventure Galleries, No. 6 West Thirty-third Street.

RECENT ART SALES.

Two hundred pictures and sketches by the late Kruseman Van Etten were sold at the American Art Galleries by Mr. Thomas E. Kirby on Thursday and Friday evenings, April 27 and 28, for a total of \$9,334.50. The first night's sale had a total of \$4,107.50, and the second night's total was \$5,227.50.

The Metropolitan Museum of Art purchased "Autumn" for \$600 on Thursday evening. "Autumn Evening" went to the New York Co-operative Society for \$100; "River Near Ellenville, N. Y.," for \$80, and "Autumn—New Jersey," for \$57.50. "Spring" was purchased by Louis Stern for \$65. John J. Sullivan obtained "At Roslyn, Long Island," for \$40. "Old Oaks on the Heath" was knocked down to A. Tooth & Sons for \$85.

The more striking canvases brought good prices on the whole at the second night's sale. Mr. N. Voorhis paid \$300, the highest price of the evening, for a "Winter Afternoon." For "Autumn in the Woods" Mr. Henry Mvers paid \$260, and Mr. A. W. Smith bought "Evening, Napanock, N. Y.," for \$225. "Spring Showers" was bought by Mr. W. B. Strong for \$100, and Mr. G. Ward paid \$145 for "At Napanock."

The collection of Oriental ceramics of the late John Russell Young, Minister to China from 1881 to 1885, was sold at auction Friday afternoon last at the American Art Galleries. The 175 articles brought \$2,985.50. S. P. Avery paid \$270, the highest price of the sale, for a pair of Chinese cloisonné vases of the Ch'ien-lung period.

Thirty early American and colonial portraits owned by Dr. Reuling, of Baltimore, were sold at the Anderson Auction Rooms, No. 5 West 29th Street, Thursday, April 27, for a total of \$22,431. Charles Wilson Peale's famous life size portrait of General Washington after a bid of \$11,500 had been received, was bought on an order.

A portrait of General Jackson by the same artist was bought on an order for \$1,775, and a replica of Gilbert Stuart's well known bust portrait of Washington was also bought on an order for \$1,900.

A portrait of Washington on the battlefield of Trenton, by John Trumbull, sold for \$720, and one of Henry Clay, by Rembrandt Peale, for \$290. Mr. Craven paid \$400 for a second replica of Washington, by Stuart, and Mr. Buckler, of Baltimore, \$390 for a portrait of General Samuel Smith, by Gilbert Stuart.

The art collections of Edward Bierstadt, J. H. V. Arnold and Edward Dexter were sold on Friday evening, April 28, at the Anderson Auction Company's rooms. The total amount received from the sale was \$3,940. Two

works by Sir Joshua Reynolds, the portraits of an unknown man and of Mrs. Billington, went for \$490 and \$300, respectively. The portrait of Thomas Paine, by John Trumbull, was sold for \$280. Mr. Stern bought the portrait of an unknown man, by an unknown artist, for \$115, and a similar portrait for \$160. A portrait of George Frederick Cooke, by Thomas Sully, was knocked down to Mr. Wheeler for \$175. Mr. Plimpton purchased a portrait of Queen Elizabeth, by an unknown artist, for \$205. A portrait of the Duchess of Portsmouth, by William Wissing, went for \$410, and "Washington at Valley Forge," by Thomas P. Rossiter, for \$225.

Mrs. S. Helfmann's collection of ancient and modern oil paintings was sold at the Fifth Avenue Auction Rooms, No. 238 Fifth Avenue, on Friday evening last. The prices were low, as the artists represented, were, with few exceptions, unknown by name or work to American art lovers.

Remarkable prices were obtained at the Hotel Drouot, Paris, on Monday last at the sale of the collection of the late M. Rochard. The grand total was \$24,605, much exceeding expectations. The principal item was Flemish tapestry of the 17th century, with metal interwoven representing four persons near a palace. The upset price was \$3,000 and finally it was bought by M. Jacques Seligmann for \$6,600. M. Seligmann also bought a Brussels tapestry of the end of the seventeenth century period, representing the arms of William of Orange between two allegorical figures, for \$2,900.

M. Lamburger bought an ancient Oriental carpet, incomplete, for \$3,440.

Thomas Bullock

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MATTERS OF INTEREST.

An exhibition of paintings by the Rhode Island artist, Charles Walter Stetson, in Rome, where he now resides, has called forth most enthusiastic praise from the Italian critics. Among other things written of the display one paper states: "It reveals to us an artistic personality and the soul of a poet; it reveals to us also one of the multiple aspects of that marvelous American art which will be, perhaps, the triumphant art of to-morrow."

The eleventh annual exhibition of paintings at Poland Springs, Maine, will open June 7, and continue until October. Artists desiring to exhibit should address Miss N. M. Ricker, Poland Spring Office, 153 Franklin Street, Boston, or 3 Park Place, New York, when selections will be made in the studio of the artist. At last year's display, among well-known artists represented were J. G. Brown, Colin Campbell Cooper, J. Alden Weir, Carroll Beckwith, Luis Mora, Ben Foster, J. W. Alexander, H. Bolton Jones, Childe Hassam, Louis Loeb, Carlton T. Chapman and Frank W. Benson.

A spring exhibition of members' work has been opened by the Camera Club at No. 5 West Thirty-first Street, to continue until May 15.

A young Belgian artist, M. Aimé Stevens, was commissioned by the Persian Government to paint a full-length portrait of the Shah, for the Persian section of the Liege Exhibition.

M. Henri Cassiers, the Belgian poster artist, has come out first in the competition for posters, and he is, therefore, to design the general poster for the National fetes for the entire country.

The City of Brussels has ordered a poster for the tournament from M. Charles Michel and one for the historical procession from M. Fernand Tousseint.

The exposition of antique art opened at Liege on Tuesday. Prince Albert of Belgium represented the king.

Madame Boberg, a Scandinavian artist, recently held an interesting exhibition of her paintings in Paris. The artist spends months each summer on an island, one of the Lofoden group, in the Arctic ocean, reproducing the harsh poesy of that region. She depicts the days without nights, the crystalline transparency of the pure atmosphere, the ice and snow and strange lights of this northern clime. Mme. Boberg is entirely self taught. She was persuaded to come to Paris by Mme. Sarah Bernhardt, who met her at Stockholm during a dramatic tour two years ago.

A marble statue of Mary Magdalene by Richard S. Greenough, a younger brother of Horatio Greenough, has been presented to the Museum of the Arts and Decoration at Cooper Union by Mrs. Gerald Lowther, formerly Miss Alice Blight, and a granddaughter of the sculptor. Greenough, whose fame has been somewhat overshadowed by that of his brother Horatio, was the sculptor of the bronze statue of Franklin in front of the Boston city hall, the statue of Gov. Winthrop in the Cambridge Cemetery, and the "Shepherd Boy and Eagle," in the Boston Athenaeum. The museum has also on exhibition a collection of silver, tortoise shell and enameled boxes, loaned by Mrs. Arthur Wellman.

MASSACHUSETTS NOTES.

The annual report of the treasurer of the Worcester Art Museum shows that the receipts were \$31,000 and the expenditures \$14,000 during the year 1904, leaving a balance of \$17,000. The property, including real estate, buildings and collections of works of arts, is valued at \$647,000. The museum owns \$470,000 of interest-bearing investments. The number of admissions in 1904 was 23,958, of which 22,330 were free. Of the free admissions, 3,106 were on Saturdays, and 19,224 on Sundays. The acquisitions by purchase include "The Venetian Blind," by Edmund C. Tarbell; "The Port of Trouville," by Eugene Boudin; "October Sunshine," by Ralph A. Blakelock, and "Woman Bathing," by John La Farge. The school of drawing, painting and design was carried on with a staff consisting of Philip L. Hale, Hermann Dudley Murphy and Jeanie Lea Southwick. Mrs. Charlotte E. W. Buffington was made a director, to fill the vacancy caused by the death of Miss Mary N. Perley. The museum received from the St. Wulstan Society, trustees of the Lucius J. Knowles art fund, \$1,500 to be expended in the purchase of one or more paintings by American artists, for the permanent collection. Similar gifts are expected in the future from the same source, in pursuance of a general policy. The list of gifts in 1904 includes Edward A. Brackett's life-size marble group of "Mother and Child," executed in 1851, and formerly exhibited in the Boston Athenaeum.

The new south wing of the Berkshire Museum of Art and Natural History at Pittsfield was opened to the public recently. The new wing, costing \$50,000, was given by Zenas Crane of Dalton, who also gave the original building and its valuable collection of curios to Berkshire County two years ago. Probably no small city in New England, says the Springfield "Republican," has so fine a museum or so valuable a collection of works of art, pottery, zoological specimens and minerals. The art collection has been installed in the south room of the second floor. Here are hung the following new paintings: "The Return of the Flock," by Sunguard, given by Mrs. Crane; "Industry," by Rossier, given by Mrs. Samuel G. Colt; an old Dutch picture of a kitchen interior by Joachim, given by Mr. Crane; an old Spanish painting by Juan de Miranda; an old portrait by Peter Pourbus.

The exhibition of the Ten American Painters was opened April 26 in the gallery of the St. Botolph Club and will continue until May 13.

An exhibition and sale of water-colors by Wedworth Wadsworth opened at the Schervée galleries, Worcester, April 20, and will continue until May 6.

Announcement has just been made that the Paige traveling scholarship at the School of the Museum of Fine Arts has been awarded to John Hubbard Rich of Minneapolis, who will go abroad to carry on his studies next October. Mr. Rich has been a prize pupil of the Museum school for the last two years, during which he has been No. 1 in three concours, capturing the Ayer prize of \$100 last year, and No. 2 in one concours. The Paige scholarship, it will be remembered, was founded by the late James William Paige, who bequeathed \$30,000 to the

trustees of the Museum, with the understanding that \$10,000 more should be added to the fund, to enable the pupil "who shall have been most proficient in painting" to study art in Europe for two years. The management of the school sends one student abroad each year on an income of \$800. Thus there are always two Paige scholars in Europe. The senior holder next year will be Leslie P. Thompson of West Medford; the junior, as announced, Mr. Rich.

The annual exhibition of the school opened in the galleries of the Boston Art Club, May 5.

An exhibition of 24 oils and 46 water-colors by Thomas Buford Meteyard was held in Cambridge last week. The subjects were chiefly from the attractive neighborhood of Scituate, but there were also views of the Riviera, and others parts of Italy. The artist has assimilated the best teachings of the plein air school, but is evidently impressed with the beauties of his native land for painting purposes. His style is marked by an almost idyllic serenity, his sense of color is exquisite, and he delights in opalescent effects.

The second annual exhibition of paintings at the University Settlement, Eldridge Street, held under the auspices of the Art Workers' Club for Women and the Women's Auxiliary of the Settlement Society, which opened April 19, closed yesterday. The catalogue of the sixty-five canvases, the greater part of which were loaned by the artists, contains such representative American artists' names as Hugo Ballin, the Beal brothers, Frederic S. Church, Mary Cassatt, Carlton T. Chapman, Colin Campbell Cooper, Irving Couse, William M. Chase, Paul Cornoyer, Jules Guerin, C. W. Hawthorne, Birge Harrison, Childe Hassam, Louis Loeb, Luis Mora, Jerome Myers, Leonard Ochtman, Abbott Thayer, Edwin Lord Weeks, Irving R. Wiles, Samuel Woolf, and Cullen Yates.

The University Settlement, No. 184 Eldridge Street, gave a dinner on Tuesday evening to the artists represented in the free loan exhibition recently held there, and which met with much success.

Arthur Fitzwilliam Tait, one of the oldest and best known of American artists, died this week, in Yonkers. He was born in Liverpool, England, August 5, 1819, and came to this country in 1850. He became an associate of the National Academy in 1852 and an Academician in 1856.

He spent much of his time in the Adirondacks, painting game there. One of his paintings, "Quail and Young," is in the Corcoran Galleries at Washington. In 1852 he married Miss Emma Hough, who, with two sons, survive him.

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The new member of the French Academie des Beaux Arts, the sculptor Denys Puech, was twenty-five years ago a small shepherd, who was the despair of his fellow villagers by reason of his strange ideas, his taciturnity, and his obstinate refusal to learn anything. The parish priest was the first to encourage his genius, and his first congenial occupation was with a marble cutter at Rodez. In two years he had saved 800 francs of his earnings, went to Paris, studied under Falguiere and Chapu at the Ecole des Beaux Arts, and won the Grand Prix de Rome in 1884. He has won several medals. Three of his works are in the Luxembourg, and he has made busts of many celebrities, including one of Coquelin.

The Peabody Institute has come into possession of some very fine porcelains and glass by the will of the late Charles F. Mayer. In a few weeks this collection will be on exhibition. Mr. Mayer was a noted collector, and in his lifetime his artistic house was filled with beautiful and rare articles, many of which were willed to friends and relatives, so the collection is scattered.

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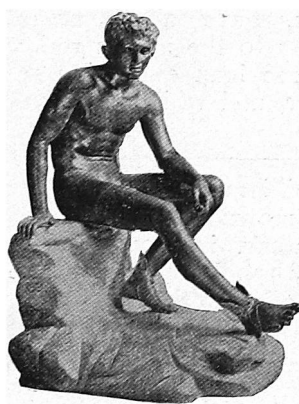
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